[Nov. 1983]

0 36000 27212

FREE

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WE ARE WHAT WHERE WHEN WHY H_2O WE RESIST

STILL

What does the Dean do ?

To absorb information: to watch, to listen, to hear- that is part of what the Dean does.

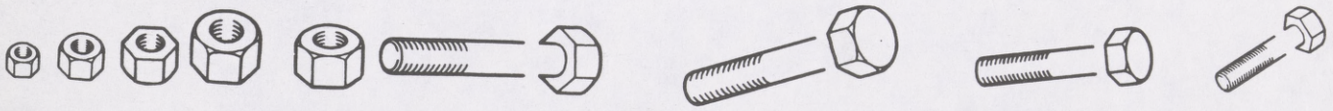
To evaluate information: to separate the gos sip from the real and to judge the real as useful or not, to separate malicious gossip from that which is only amusing and to stop the malicious before it can hurt- that is what the Dean does.

To use information: remembering the past, un derstanding the present, planning the future -putting information in it's useful place- that is what the Dean does.

To act to support, to act to enable- to support that which is and to enable that which must be: that is what the Dean does.

To challenge the given, to contradict the cliche, to confront the old party line with new ideas- the Dean does that too, because the Dean is advocate of both Christ and Devil.

And lastly, what the Dean does is to care for the whole- that the needs of the new may continue to sprout among the plans of the present. F.M.



I.

i) 1One can work within any structure.
ii) 2Once one can work within any structure, some structures are more efficient than others.
iii) 3There is no one structure which is universially appropriate.
iv) 4Commitment to an aim within an inappropriate structure will give rise to the creation of an appropriate structure.
v) 5Apathy,ie passive commitment,within an appropriate structure will effect its collapse.
vi) 6Dogmatic attachment to the supposed merits of a particular structure hinders the search for an appropriate structure.
vii) 7There will always be difficulty defining the appropriate structure because it will always be mobile,ie in process.

II.

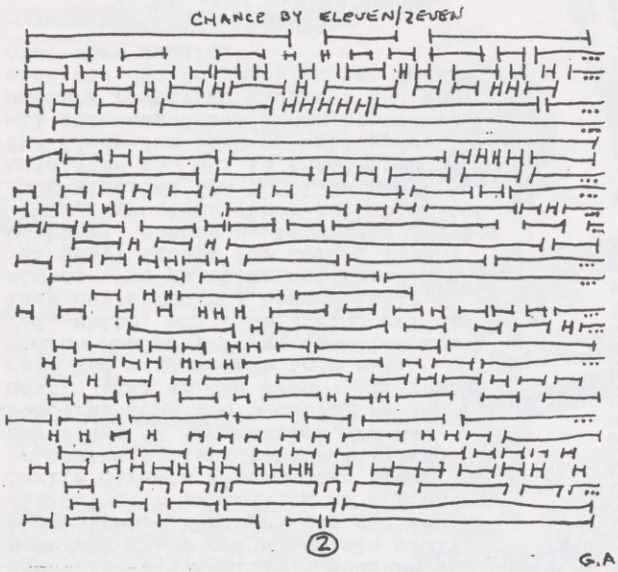
i) 8There should be no difficulty in determining aim.
ii) 9The appropriate structure will recognise structures outside itself.
iii) 10The appropriate structure can work within any large structure.
iv) 11Once the appropriate structure can work within any large structure,some larger structures are more efficient than others.
v) 12There is no larger structure which is universally appropriate.
vi) 13Commitment to an aim by an appropriate structure within a larger,inappropriate structure will give rise to a large, appropriate structure.
vii) 14The quantitative structure is effected by qualitative action.

III.

i) 15Qualitative action is not bound by number.
ii) 16Any small unit committed to qualitative action can affect radical change on a scale outside its quantitative measure.
iii) 17Quantitive action works by violence and breeds reaction.
iv) 18Qualitative action works by example and invites recipocation.
v) 19Recipocation between independant structures is a framework of interacting units which is itself a structure.
vi) 20Any appropriate structure of interacting units can work within any other structure of interacting units.
vii) 21Once this is so,some structures of interacting units are more efficient than others.

R. FRIPP "LET THE POWER FALL"

R.FRIPP



A GENERAL STRUCTURE INTENDED FOR TIME BASED ART.

IT CAN'T BE, WHAT MUST NOT BE

(PALMSTRÖM)

We are told that peace in Europe has been kept because of nuclear deterrence. But this "saving"nuclear deterrence becomes more contradictory everyday and the catastrophies prophesied by Albert Einstein and Ghandi move closer.

It is not nuclear overkill or a technical failure which seem to make war unavoidable, but the human mind.

The reasoning mind doesn't need atomic weapoms to realize that a new war,even strategically limited, would be absolutely devastating. Unreasonableness can't be held back by actual destruction potentials which make a war thinkable,therefore possible.

People who still seek safety by nuclear deterrence must not only ignore history but series of strategical planning and arms technical production.

No later than 1648 it became clear that religiously/idealogically motivated wars led to genocide. One third of the german people lost their lives in this way.

In 1815, after Napoleon's Waterloo, everybody, even the winners were ruined

Conflicts between countries got so out of control that no country could afford a war anymore even without modern destruction techniques. Deterrence was effective for almost a century, from 1815 to 1914. At no other time in recent his tory has there been so little conflict as in this 99 year period.

Before the first World war broke out a number of highly awknowledged persons throughout Europe's societies articulated what most of the people thought that the new era of mass-armies and industial-arms mobilization would make wars unpredictable and rationally unmanageable .

The political writer Norman Angell wrote in 1910 that a war would cause bankruptcy of all European nations based just on their economical entanglements.

And while the tension rose the saying circled : War is unthinkable .

Rationality didn't need an atomic bomb to be deterred from war.

The nations didn't need a Hitler war or an atomic bomb to realize that there would be no place for a war in Europe anymore.

The conditions created by the outcome of the first world war may have been the seeds for a further conflict; the terrible experiences people had throughout the war dominated the hopes of a peaceful future.

Hitler himself was a soldier during the first world war.Whether he was insane or not he didn't avoid the risk of another devastating war. Furthermore, he and some of his generals believed in the conductability of lightening-war-'Blitzkrieg'.

Misled by Bismarck's success in particular, the Germans,by then very militarily minded perceived an objectively unwinnable conflict to be winnable.

The Schlieffen plan made possible what everybody thought to be inconceivable :that victory is possible.(The Schlieffen plan is analogous to the study by Alan Gray and Keith Payne on a winnable nuclear war). The Schlieffen plan didn't work. The war lasted over four years and the undescribable slaughtering of thousands and thousands of humans among the nations became unthinkably horrible.

Hitler himself was a soldier during the first world war and wether he was insane or not, he didn't avoid the risk of another devastating war. Furthermore, he and some of his generals believed in the conductability of lightening-war-'blitzkrieg'

This is history. Today we face an arms race accelerating through mutual fear and distrust which, as Einstein states it,is the worst method to prevent an open conflict. It is ,as he says, impossible to achieve peace as long as every action is taken with a possible conflict in view.

And some of R.Reagan's and C. Weinberger's viewpoints have undergone the bitter compromise of mutual deterrence. To some extent they could be well compared to the Schlieffen plan or the blietzkrieg ideas.

The present government and it's Pentagon try to achieve a superiority through a gigantic armament expenditure enabling them to threaten the Soviet Union with a war which the S.U. would have to fear more than the U.S.;a war in which the U.S and it's allies could achieve a definable victory (although perhaps limted to..Europe, the middle-East and Asia..). The Soviet Union would have to accept the outcome since there would be nothing to be gained by carrying it into America.

This can be read in the Pentagon guideline"1984-88" and the new U.S. doctrine " Air-Land Battle 2000" .

It is certainly clear that nobody in this gouvernment or in the Soviet Union wants a nuclear war. But it is the belief in a conductable, limitable and winnable armed conflict which makes war far more likely. Here we must clearly show our indignation . That common sense cannot imagine an atomic war is quite understandable but unfortunately that doesn't prevent it from happening .

There are a number of areas in the world that bear the risk of an armed conflict between the Super-Powers, especially as the relations between East and West continue to decline while aggressive propaganda intensifies under this administration which divides the world into good and Evil .

We must demand national politics which guarantee us our existence .

K.W.

THREE PAINTERS

This review is in responce to a previous show in the Diego Rivera Gallery: Karen Pingel, Monroe Hodder, and Leslie Straw. -Ed.

Under the pastoral bough at S.F.A.I. in catacombs of studios, we find artists investigating and questioning the nuances of each stroke, in order that one might resolve the constant strife, to again reveal one more layer of truth which each seeks to uncover. Madly mustering every muscle, method, and medium-- with finesse, and coaxing-- drawing to the the end of resources, to the twigs of existance, to the very edge; all to bring back a glimpse of being.

But here, in this seething enviovnment, this center of creativity, we find three women offering their bodies of work to the bow-tied bourgeoisie; all unwittingly wisked into a voracious wine-soaked frenzy, each penguin patron hardly able to contain their dollars in bulging billfolds. They have disserviced us with these artifacts, the likes of which have gone without question. Where is our hope? In our midst vultures feed off our livers! Can we tolerate the outrage of three well meaning, but misguided minds in perpetrating such a disgrace to innovation? No! Ten times no! Are we to let these three Pandorian, pandering, paint-smearers find patrons in this institution, masquerading it as a department-store-gallery?

I'm not against selling art. There is a place for everything, obviously. This school is a place to innovate, explore, and learn; not to turn a buck. Let us demand that these women take these works out of here, down where this kind of work belongs: Fisherman's Wharf. There they can cater to the patron's fancy with redundant imagery. Our work must reflect vitality and freshness, it must represent risk.

Karen Pingel's pastel and glass assemblages exemplify a concern for over-all shape and materials newly approached. Her work has continuity without over exploiting an approach. Leslie Straw's rectangular blahz, by contrast, lack personality and any sense of progression, or new concern, from one painting to the next. Like an old cliche, if you've seen one you've seen them all. Monroe Hodder left no question about red, white, and blue circus relics. They are definitly commercially aimed. One painting was exactly like the next, except for color. Tiger, keyboard, cowboy boots; Tiger, cowboy boots, keyboard. What are these but chic signs of the U.S.? So many triangles she had to stand them on the floor for lack of wall space. All she needed was a couple of Woolworth's revolving displays for the ones she had to leave at her Marina over-view studio.

site-dominant
site-adjusted
site-specific
site-generated

True, the show proved these women to be pursuing a series but not a line of investigation. Rather they proved once again, that one image can be painted and repeated many times-- not as improvement or innovation-- but as a money making scheme. Support your work by selling, but when selling becomes your work, then this school becomes a production line and our experimental stance is undermined. Why don't you take your canvas over to the Academy?

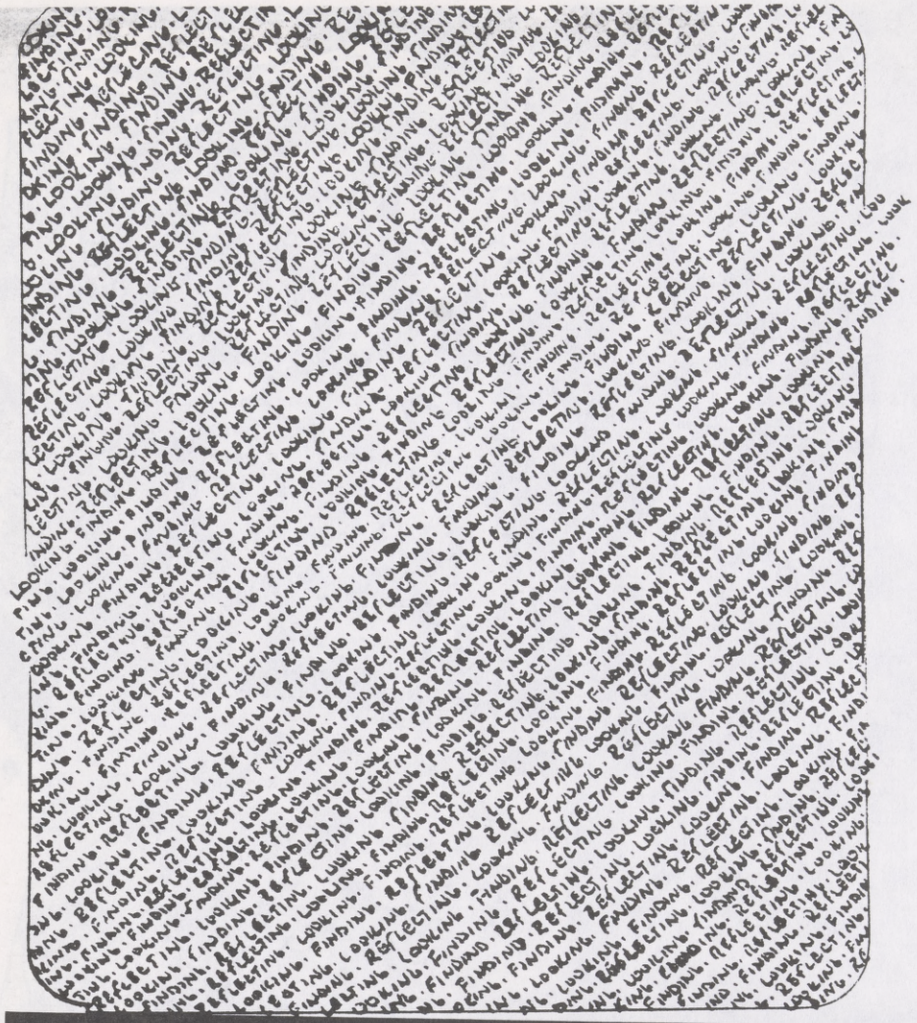
Not only have they ignored the avant-garde notoriety of this school, they pretended to belong to the innovative group of students, and refused to further any type of progress. As graduate students, one might wonder just where they are taking this school. -G.L.

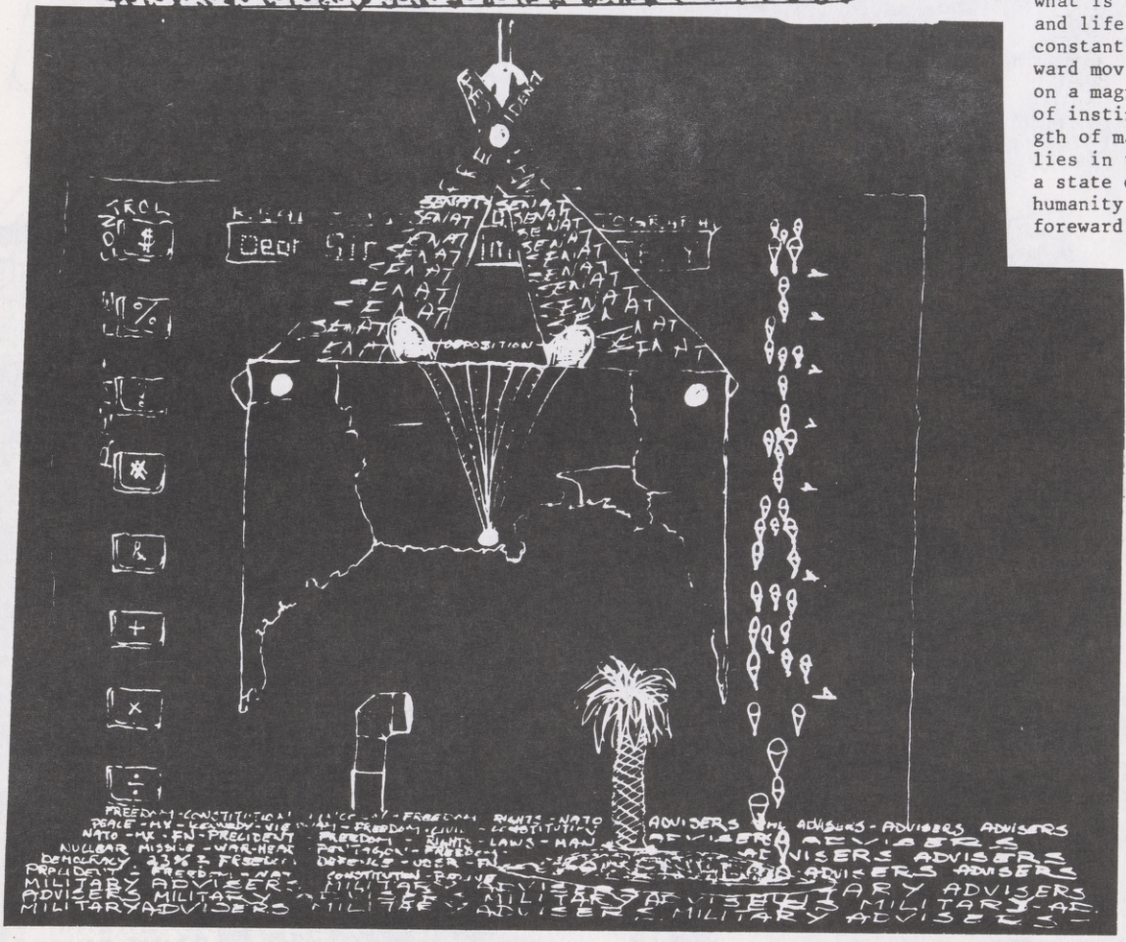
My body is a reflection of my method of reaction to my world... what I see.

M.P.

THANKS TO THE STUDENT SENATE

I FOUND DAVID
PART ONE
DAVID HAS BEEN CONFUSED FOR YEARS ABOUT HIS SEXUAL IDENTITY... ONE DAY HIS MOTHER DISCOVERS HIM PUTTING ON EYE MAKE UP, AND SHE TAKES HIM TO A PSYCHIATRIST
I'VE TALKED TO DAVID, AND HE IS HOMOSEXUAL. THAT'S HIS SEXUAL PREFERENCE.
HE'S NOT THE ONE WHO NEEDS HELP...
BUT CAN YOU HELP HIM, DOCTOR?
YOU MUST LEARN TO ACCEPT HIM AS HE IS.
I WON'T ACCEPT IT.
GOD DIDN'T MAKE DAVID LIKE THAT!
SHOES
DAVID TRIES TO GO STRAIGHT. HE DATES GIRLS, BUT THE HOMOSEXUAL TENDENCY IS TOO STRONG TO RESIST.
I REALLY LIKE YOU, DAVID. YOU'RE DIFFERENT. YOU SEEM TO UNDERSTAND WHAT I'M REALLY GOING THROUGH!
OH, HONEY, YOU JUST DON'T KNOW. I'M REALLY YOUR SISTER.
YOU'RE JUST WHAT I'VE BEEN LOOKING FOR. I KNOW WE CAN MAKE IT.
DAVID, I WANT SOMEONE PERMANENT
I'M SICK OF ONE-NIGHT STANDS.
I FEEL THE SAME WAY.
CHOPS (From Cut #3)
LOIN ROAST (From Cut #3)
PICNIC HAM Cut #8)
FRESH SHOULDER (From Cut #
Next contraction
Toward rectum
ECTOPLASM
UNTOLD-STORY...
WHERE ARE YOU GOING?
WE'RE GOING TO CLEAN UP THE COMMUNITY.
GOIN' QUEER-HUNTIN', HUH?
YOU GOT IT! WE'RE GONNA FIND US SOME FAGS TO PLAY BASEBALL WITH, AND BUST THEIR F#&**ING HEADS
TOO HEADY.!





These are excerpts from a larger essay analyzing problems concerning art and painting. -ED.

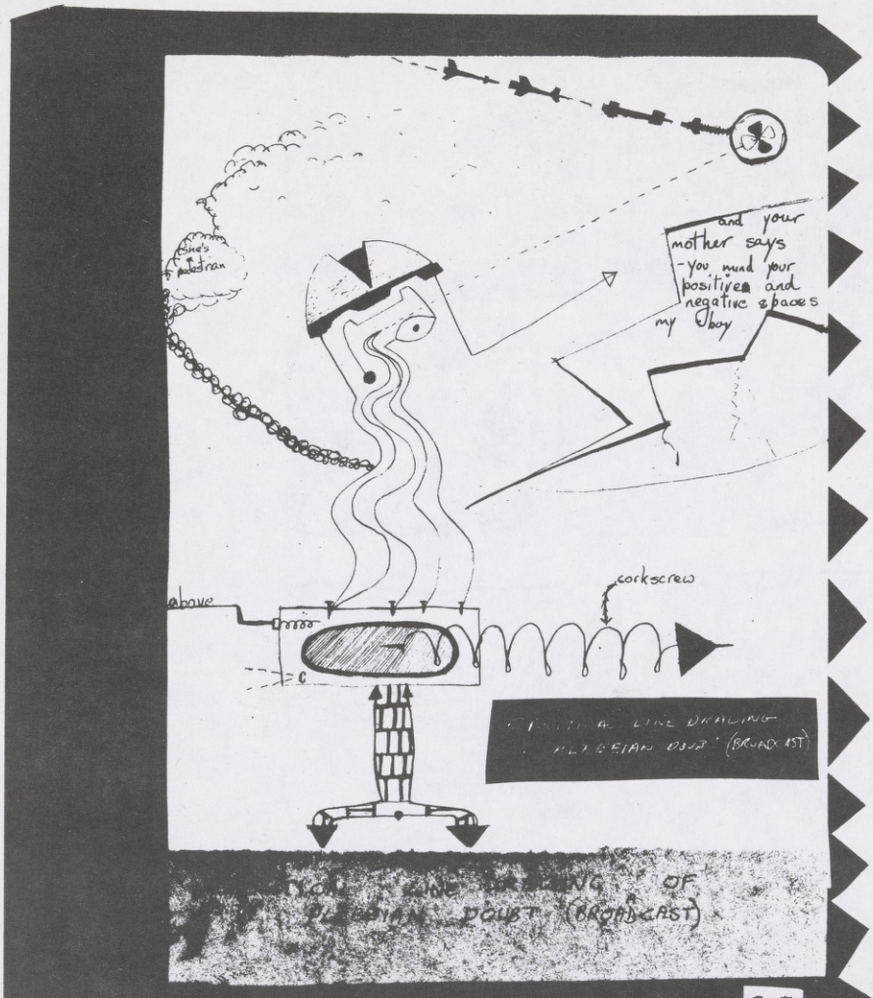
We cannot escape from the possibility of our impending self-destruction. It is always with us, (albeit subconsciously for the most part). How do we continue? By repression? This method is only too well known to do nothing but further our pathology...It becomes necessary for an artist to build the steps he takes before him as he walks, the question remains now? That question, of course, must be answered by each individual according to his/her understanding of those who have struggled before, and by the continual refinement of his/ her instinct.

With reguard to these problems, I have found for myself a very definite reference point: the human figure... I am constantly shifting my perception between the people around me and the world that exist within me. When I am balanced between the two,...which is actually a state of relaxation and patience, decisions can ue made based on instinct...Wnat I am proposing is an art that does not find itself through definition of boundries, but exists as a celebration of all that is ambiguous about existance.

To make art is to choose, which is a way of defining. Yet how does one define that which is ambiguous without destroying its ambiguity? It is a paradox. This state of contadiction is incredibly difficult to create in, but if it is mastered, I believe it is ultimaly freeing. The strength of this position is its connection with what is truely real about both art and life. That is: the rules are in a constant state of flux and all foreward moving decisions are made based on a magnificently balanced mixture of instinct and intellect. The strength of making art through contradiction lies in the opportunity to comment upon a state of being that is fundamental to humanity: freedom. This is a way foreward. -S.V.

STUFF: (♂12:1♀)

SUZANNE ROSENTHAL
ROBERT WORDEN
FRED MARTIN
KNUT WILHELM
THOMAS TELLANDER
GREGORY ALBRIGHT
ALFONSO ESTEVEZ
MARY PEZZUTO
JOHN de FAZIO
THORSTEIN RIEBER
MARK YELLEN
CHRIS JACOBS
GREG KULZ



November 4, 1983

To whom it may concern,

I came to this school for what it and the Film Department promised me, not what a select group of faculty members are planning for me and the rest of the students. In the catalogue it states that the Film Department assures the student that the emphasis is on determining one's own direction. I do not pretend to know how an educational system functions best, but since I am paying for one, give me one. Having different ideas and philosophies represented in the faculty is one of the things that attract many students, including myself, to this school. Not being able to assimilate these concepts, in both a structured and unstructured way, lends me to think that I am only getting one view of looking at things. Personal bickering over philosophical and monetary differences should not interfere in the structuring of a curriculum that would provide the broadest possible education for the students. I feel the structure that we have now is a good starting point for these meetings, if the faculty is tired of doing the same thing every year, then lets bring new people to teach these classes. Whether one faculty member considers another faculty member to be a practicing artist or not, is very stimulating but not productive.

" The gist of this speech, which lasted a good part of the journey, was to the fact that artists must learn to help one another. They must help one another if ever they are to help themselves. They can do this no matter what condition of society they find themselves in. "

Henry Miller
" Remember to Remember "
A Sequel to An Air-Conditioned Nightmare

Sincerely,

Alfonso Estevez

GRADUATE-UNDERGRADUATE FILM SHOWS

Of special interest to S.F.A.I. Filmmakers and filmlovers alike are the graduate and undergraduate film shows schedule in December. These shows will be presenting the finished films of many of the students in the school. These screenings, open to the public will be benefiting the S.F.A.I. FILM FESTIVAL to be held March 15-19, 1984.

The UNDERGRADUATE SHOW will take place FRIDAY, DECENBER 2,1983 with the deadline for submitting work being November 28,1983.

The GRADUATE SHOW will be held SATURDAY, DECEMBER 10,1983 with the deadline for submitting work being December 5,1983.

Both shows will be held evenings in the auditorium.

Films submitted must have head and tail leaders and be marked clearly with the Filmmakers' name. Magnetic or optical sound is preferred, but special arrangements can be made for double system sound. For futher information or to submit films,,contact the film office prior to deadlines. -M.V

S.F.A.I. FILM FESTIVAL

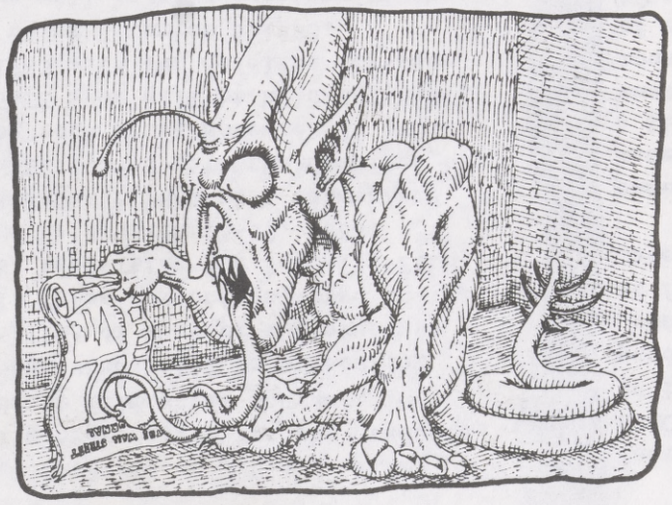
The San Francisco Art Institute Film Festival returns to the S.F.A.I. auditorium MARCH 15-19, 1984. This student-run event in its' 6th consecutive year screens independently produced films from all over the country. The festival welcomes all styles of film expression and encourages new filmmakers to submit their work.

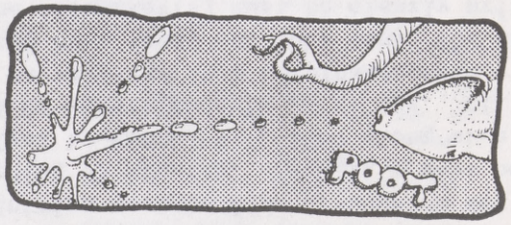
Entries must be 16mm or Super 8 not exceeding 35 minutes. Each film must be received by FEBRUARY 1, 1984 along with a $15.00 non-refundable entry fee. All films must be received in a returnable case, mounted on a reel, and in a can. The name of the filmmaker(s) must be clearly written on the case and can, as well as on the head and tail leaders. Checks should be payable to S.F.A.I. Film Fest. and sent with entry form and film to S.F.A.I. Film Festival, 800 Chestnut St., San Francisco, CA. 94133.

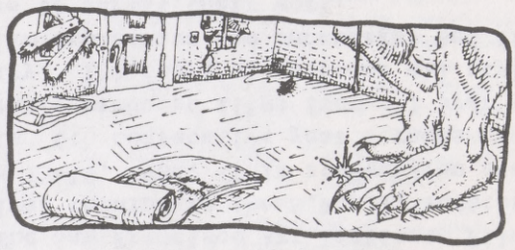
Individuals who would like more information or would like to help out in any way should contact the S.F.A.I. Film Office. M.V.

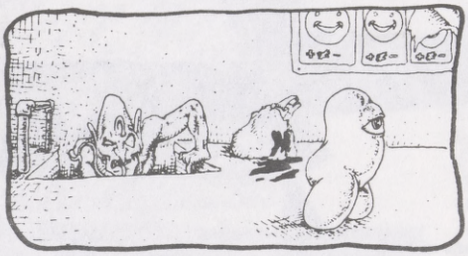
CH. II VOL. 9 OF ADVENTURES IN CHEMO-THERAPY

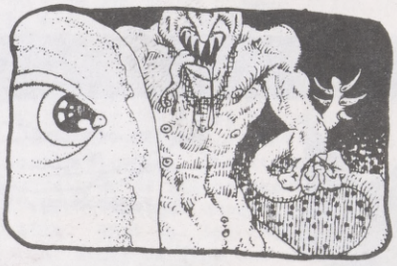
BY

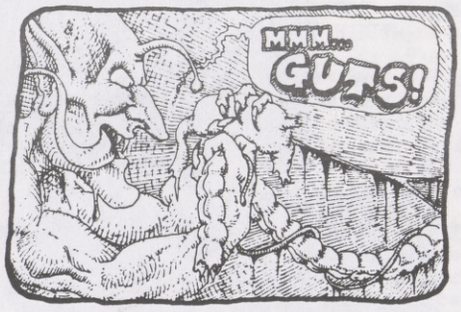


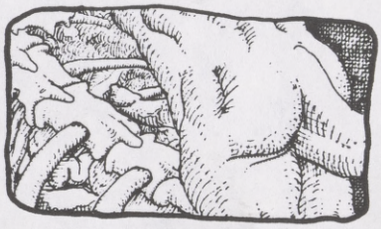


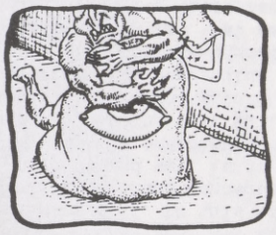


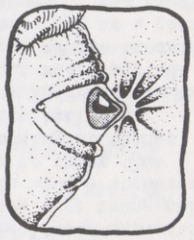


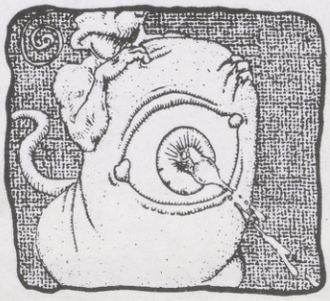


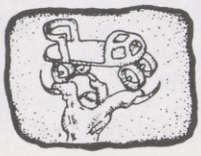


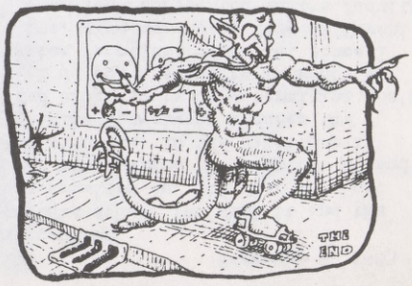












ASSEMBLY: LARS ERIK BERG, SUZANNE ROSENTHAL, G. ALBRIGHT